

Though your strangenes

à 3

from "A Muscicall Dreame ..." 1609

Robert Jones

ed. Andreas Stenberg

Cantvs

Altvs

Bassvs

[Lute in g]

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Though your strange-nes frees my heart, yet must I not com-plaine,
You per-swade my tis but Art which se-cret love must faine,

Though your strange-nes frees my heart, yet must I not com-plaine,
You per-swade my tis but Art which se-cret love must faine,

Though your strangenesse

If an-oth-er you af-fect, tis but a toy to a-voide sus-pect,
If an-oth-er you af-fect, tis but a toy to a-voide sus-pect, is this

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is this faire ex - cu - sing, O no, O no, [O no,]
 faire ex-cu - sing, O no, O no, [O no,] [O no,]
 [O no,] O no, no, no, no, no all is a - bu - sing.

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[O no,] O no, no, no, no, no all is a - bu - sing.
 no,] O no, no, no, no, no all is a - bu - sing.
 [O no,] O no, no, no, no, no all is a - bu - sing.

2. When your wisht sight I desire,
 suspition you pretend,
 Causlesse you your selfe retire,
 whilst 'i in vaine attend,
 Thus a lover as you say,
 Still made more eager by delay,
 Is this faire excusing,
 O no, all is abusing.

3. When another holde your hand,
 Youle sweare I hold your heart,
 Whilest my riuall close doth stand,
 And I sit farre apart,
 I am neerer yet than they,
 Hid in your bosome as you say,
 is this faire excusing
 O no, it is abusing.

4. Would a riuall then I were,
 Some else your secret friend,
 so much lesser should I feare,
 And not so much attend
 They enjoy you every one,
 Yet must I seeme your friend alone,
 Is this faire excussing,
 O no, it is abusing.

There are a few minor and major editorial changes and corrections in this edition:

* In the originall print the bassus part is writhen through without repeats.

* The end repeat in altus (the signum congruentiae repeat in cantus and lute part) is also writhen through in originall. When going back to the signum congruentiae the alto should take a halfnote rest in place of he b natural at the begining of bar 12 and start singing only at the second "O no,".

* Neither Altus nor bassus have barlines in the original. The barlines used are from Cantus and lute parts.

* a few notes in the singing parts are corrected from the lute part; for example the two last notes in the alto part in bar 9 read f - sharp not f - natural in the originall but the lute givs the reading; f - natural. Most other corrections of Pitch are noted with parenthesis.

* The last note in the lute part before the repeat sign in bar 4 should sound one octave lower at d, as writen in original. Not all g-lutes have this note. (I have also been unable to figur out how to get ledgerlines in tablature in the notation program used (Lilypond 2.10.33) as support for historical tablature is non existent and the lute part here is a result of seweral tweaks and patches on modern tablature which is suported.)

* The Lute rhytm and tablature in bars 13 - 14 read as given in the originall. The notation suggests that the first chord in each bar should be repeated at the first quarter note in each bar.

* The lyrics for the bassus part are left as in original, eg. only the first few words in are given. If the bassus is sung it should be possible to get a praktical underlay by using alternately Cantus and Altus text underlay.